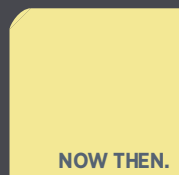




NOW THEN

BEN ASHTON | FRANCESCA MARTINEZ | 65DAYSOFSOFTIC
A MAGAZINE FOR SHEFFIELD | ISSUE 104 | FREE



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EDITORIAL

Our featured artist this month is the esteemed hyper-realist Ben Ashton. His new show, **The King is Dead, Long Live The King**, ran at the Cob Gallery in London last month. Read our interview with him and go to his website to see the full monty.

Off The Shelf Festival ends soon, so quickly read our interview with comedian, actress and activist Francesca Martinez, then go to her curated day as part of the festival on Sunday 6 November, **How To Create A Better World**.

The Festival of Debate continues until 25 November. Flip to page to p16 for a summary of remaining events in the festival programme, read Laurence Peacock's article on the NHS (p9), then get yourself down to the staged reading of his play, **Duty of Care**, at Theatre Delicatessen on 8 November.

As ever, if you have something to say in these pages, please get in touch. We are always on the look-out for new contributors.

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LOCALCHECK

FIGHT FOR YOUR RIGHT TO REPAIR

.....

Our world has been built around big corporations which suck up profits for faceless shareholders. They sell us products made by people across the world, their work automated into a meaningless slog of sweatshop exploitation. Industrial waste is dumped into the earth, sky and sea. It's a disposable culture. Cars and fridges get cheaper but they're computerised, so home maintenance is near impossible. Phones get outdated. Even simple kettles seem to last only a year. The nasty little secret is built-in obsolescence. Some devices are designed to fail.

Buy a new one? Forget all the fossil-fueled smog, the CO₂, mining for materials and stripping our polluted planet? After all, every sale adds 'value' to the economy. Corporations win. Politicians congratulate themselves on raising 'demand' and 'growth', but consumer debt rises and the environment deteriorates. That shiny new product, does it give us the promised warm glow of fulfilment? No, of course not. It's just a thing that may be useful for a while, until it starts to break down. Like addicts, we're left empty and shopping for more in a world littered with poverty.

Fixing things gets us off this exploitation treadmill. Doing this with other people is even better, and Sheffield has some great projects to help. Repair Cafe at Heeley City Farm does mending jobs, from toys to toasters, carpets to shoes, a great service based on time given freely by volunteers. Check it out on Saturday 26 November.

Access Space now opens every Wednesday under the slogan, 'Fight For Your Right To Repair', inspired by a US movement to change the law on reparability. Organiser Jake Harries says, "We ought to be able to fix everyday objects like our parents and grandparents had to. But do we know how? Do we know what kinds of thing are repairable?"

Their answer is a community of people to teach you how to mend everything from laptops to clothing. And for those jobs

that absolutely need a professional, they'll help you to ask the right questions, giving a boost to local repair shops. Toni Buckby and John Moseley, workshop wizards at Access Space, are equipped with tools ranging from an embroidery machine to a laser cutter. What they can't do, they'll find out how to do. Also involved is Gareth Coleman, the honoured Sheffield IT genius who's been steering BitFixit for many years. This initiative helps to keep people's computers running for free or cheap (Fridays and Saturdays at two venues). Gareth is passionate about "building a better culture than the throwaway one we've got, and empowering people through free software".

St Mary's Mesters is a new communal workshop opening this month with a slightly different focus. They invite people to work on woodwork and similar projects – their own, or for the community. Development Worker James Starky is hoping some of the older generation can pass on their DIY skills.

It's all part of a make and mend trend, which may account for the rise in the sale of sewing machines since the 2008 financial crash, according to **The New Materialism** by Andrew Simms and Ruth Potts. 25 November is Buy Nothing Day. They want December to be Make, Mend and Share Month. We'd all be happier, more sociable and less in debt. The world isn't ruined just yet, but consumerism must stop. Mending the future is in our hands.

Hosted by Alt-Sheff

sheffieldrepaircafe.wordpress.com
bitfixit.org.uk | facebook.com/accessspace
timebuilders.org.uk/st-marys-mesters

DIGITAL CREATIVITY FOR PEOPLE WITH AUTISM

FRI 18 NOV | 11AM-1PM | ACCESS SPACE

One of a series of sessions for people on the autistic spectrum, encouraging creativity in a small and supportive group. Participants will be able to design and make items, learning laser cutting and other techniques in Access Space's workshop. For full details and registration in advance, email Access Space.

access-space.org

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Valley Cycle Workshop (Weekly)

Thu 10th Nov, 7.00pm
Film Night: ShAFF
 feat. Who is Dervla Murphy?

Sat 12th Nov, 10am - 5pm
Made in the Folk Forest:
 Spoon Carving Workshop

Sat 12th Nov, 7.30pm
Captives on the Carousel & Friends
 feat. Carl Woodford & India McKellar

Wed 16th Nov, 7.30pm
The Lamplight Club
 feat. Marian McLaughlin Trio

Thu 17th Nov, 7.00pm
Festival of Debate Cowspiracy (free)
 w/ Friends of the Earth

Sat 19th Nov, 9.00am - 12.30pm
Boogie, Breakfast & Bikes (Good Morning Rave)

Sat 19th Nov, 7.30pm
Comedy Club
 feat. Gein's Family Giftshop

Sat 19th Nov, 7.30pm (Shakespeares)
Folk Forest: Monster Ceilidh Band
 + Blacksmithing Masterclass

Wed 23rd Nov 7.00pm
Supper Club: Taste of Goa

Thu 24th Nov, 7.00pm
Film night: Plant Pure Nation

Fri 25th Nov, 7.30pm
The Lamplight Club
 feat. James Ewan Tait (EP launch)

Sat 26th Nov, 10am - 3pm
Low Carbon Landsdowne (Workshop)

Wed 30th Nov 7.30pm
Hosted by Hudson Records
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CRIME SCENERY

ILLEGAL KILLING OF THE PEAK DISTRICT'S BIRDS OF PREY

.....

One of the great joys of Sheffield is its proximity to the Peak District. Walking through the Peak on a sunny spring morning, you find yourself surrounded by birdsong. Meadow pipits trill earthwards in their parachuting songflight as curlews whoop and bubble.

But something in this idyll is rotten. Species like peregrine, goshawk and hen harrier, beautiful emblematic birds of prey that should top the food chain in the National Park, are notable by their absence. People are deliberately and illegally killing them.

The Peak, along with the majority of Britain's uplands, is not a natural ecosystem, but a heavily managed environment. The heather moorland is drained and burnt to encourage new growth, providing optimal conditions for the species at the heart of this system – the red grouse. It's the shooting of this bird by groups paying over £30,000 per day that allows large swathes of protected 'Site of Special Scientific Interest' land to be managed for the benefit of one species alone.

Birds of prey, known as raptors, are the traditional enemy of gamekeepers, whose job it is to ensure large numbers of grouse are available to be shot. Many raptors that prey on grouse were driven to the point of extinction in the 19th and 20th centuries by persecution and the use of agricultural pesticides, both now banned. Between the 60s and 80s, peregrine and goshawk numbers began to recover in the Peak, but this recovery was suddenly and dramatically cut short.

Cases of raptor persecution are well documented in the Sheffield area, with a bloody litany of birds shot, maimed and killed in illegal traps, chicks clubbed to death and eggs smashed. Barbaric methods include the use of live animals as bait and poisons deadly to humans, pets and other wildlife. Much of this is detailed in the excellent 2006 RSPB report, **Peak Malpractice**, available online.

Persecution is so prolific on the moors that the only successful local peregrines are a single pair in Sheffield city centre. The North East Peak used to be nationally renowned for its goshawks, holding a third of the entire UK population at one time, but there have been no successful nests since 2002. With breeding habitat and prey availability unchanged or even improved, criminal activity is considered to be the primary cause of their decline.

Hen harrier first returned to breed in the Peak in 1997 after an absence of 127 years, due in part to 24-hour surveillance around the nest site, but every breeding attempt since has failed. Although they return to the Peak in small numbers each year, no chicks have been reared.

Hen Harriers are symbolic of the effect of grouse moors on

raptor numbers. England should hold 300 breeding pairs. Instead it had just three in 2015. Areas where no grouse shooting takes place, such as Orkney, host healthy populations of this beautiful bird.

Unfortunately, in the ten years since the RSPB report's publication, little has changed. Legally protected birds are still being systematically slaughtered so that the privileged few can enjoy a few days' 'sport'. In 2016, a monitored goshawk nest failed in suspicious circumstances, with the incubating female apparently shot. Another recent incident saw the National Trust revoke the shooting rights of an estate after a keeper was found using a model hen harrier decoy to attract birds looking for mates.

With no signs of change, a Parliamentary petition this year calling for a complete ban on driven grouse shooting collected 123,076 signatures. The petition was due for debate on 31 October. Time will tell if a Government containing several prominent grouse moor owners will act. Pressure is growing too for the National Trust to cease all grouse shooting on its property.

Visitors to the Peak are increasingly playing a vital role in bringing perpetrators to justice by reporting suspicious incidents to the RSPB and local police Wildlife Crime Officers. Direct action to disrupt grouse shoots seems likely to increase dramatically. For many, enough is enough. Such wanton destruction for the profit of the privileged few cannot be allowed to continue.

Tom Grose

With thanks to Jim Clarke



Image: Keven Law (Wikimedia Commons)

Search 'Peak Malpractice' and 'Peak Malpractice Update' online for the full RSPB reports. RSPB Investigations: crime@rspb.org.uk



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THE NHS

PRIVATISATION: MYTH, REALITY OR THREAT?

.....

When people say the NHS is being privatised, what do they mean? Privatisation in Britain usually means the flotation model. A government organisation is sold off as shares, transferring both ownership and control to the private sector. Such an approach was never going to work for the NHS. The very idea that a hospital might be auctioned or that British citizens would be charged at the point of need is so far outside acceptable politics that you'll only ever hear it from Nigel Farage.

Instead, what we've seen is the subtle but relentless opening up of the NHS to profit-seeking organisations. Virgin now run 230 NHS services in England. Whilst winning contracts of around £1bn, the company uses tax havens to avoid paying corporation tax. Outsourcing in general has also shot up, from £1.2bn in 2012/13 to £9.6bn in 2014/15. The pace only increases. Last month, £7.9bn of services was put out to tender. Meanwhile, the legal ability of commissioners to select providers according to ethical criteria, such as tax, is being called into question.

Hospitals remain (just) legally required to receive more income from public than private patients. The expectation and reality of health-care in Britain is still of a comprehensive and non-discriminatory service. But - and as butts go, this is a big one - the idea that Britain needs to move from socialised medicine to a system of privately-insured individuals is alive and well.

At this year's Tory party conference, you could attend a fringe event called Putting Patients First. It was hosted by the Institute of Economic Affairs, a group which favours "liberating the private sector" so that "the NHS [becomes] less and less relevant." Senior Tories have also expressed a desire to "break down the barriers between private and public, in effect denationalising health care in Britain." Those senior Tories include Jeremy Hunt. And the Tories' man at the top of NHS England since 2013 is Simon Stevens. His background? US private healthcare.

It seems likely that the deep-state of the Conservative party has committed itself to a war of attrition against the NHS. They know a

.....

"THE PACE ONLY INCREASES"

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Whilst outsourcing retains the principle of free-at-the-point-need, it undermines the practice of cross-subsidy, itself a reaction to the introduction of the internal market, in which hospitals offset the cost of expensive procedures against cheaper ones. Outsourcing also increases the 'transaction cost' of commissioning. The formidable price of awarding all these contracts is borne by the public purse. In 2010, the Health Select Committee found it took up 14% of the entire NHS budget. They also criticised the Department of Health for not providing "clear and consistent data", accusing it of a cover up.

Elsewhere, in the completely overhauled structure which David Cameron pledged to leave alone during the 2010 election, Clinical Commissioning Groups (CCG) of GPs are tasked with commissioning precisely these services, a monumental undertaking formerly conducted by primary care trusts and sometimes outsourced to those friends of the people, the management consultants. The government says CCGs are closer to their communities than Whitehall. This may be true, but something else the CCGs can be is entrepreneurial, independent and more open to private partnerships than the PCTs they replaced.

What does all this amount to? We're still, both in law and practice, a good distance from a fully privatised health system.

Thatcher-style privatisation is never going to work, so they've dug in for the long haul. No one will ever say, "Privatisation is the way to efficiency" or ask you to vote on it. But one contract, one outsourced provider, one seemingly insignificant legal change at a time, the founding principles of a socialised health service will be chipped away and replaced with the relentless and uncaring imperative of profit.

Is the NHS being privatised? Yes. But, please, whatever you do, don't tell anyone.

Laurence Peacock

Festival of Debate is holding a staged reading of *Duty of Care*, a play by Laurence Peacock about New Labour's ambiguous relationship to the NHS, 8 November, 7pm at Moor Theatre Deli.

The reading will be followed by a panel and audience discussion, as well as a photo exhibition, *How Come We Didn't Know?*, exploring the privatisation of the NHS in the UK. Tickets are 'pay what you decide' on the night, but you can reserve your seat at festivalofdebate.com



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FRANCESCA MARTINEZ

HOW TO CREATE A BETTER WORLD

.....

Francesca Martinez is a comedian, writer, actor and activist. She tours globally and wrote the hilarious and utterly relatable *What The **** is Normal?!* in 2014. She has cerebral palsy, but prefers to describe herself as ‘wobbly’, because that is far more accurate and far less clinical. She is currently writing a play.

This year, Francesca was invited to be guest curator for Sheffield’s Off The Shelf Festival, for which she has put together a day-long event, where she and her guests will explore the theme of *How To Create A Better World*.

What made you take up the offer to guest curate Off The Shelf?

I had a really good time when I spoke at the festival in 2014 and got a really good crowd in, so when they asked me, I loved the idea of having the ability to design a day’s events. It’s slightly different from what I normally do. They said, ‘You can do whatever you want’, which was very trusting of them. I felt they really were interested in letting me design an event, rather than prescribe what they wanted or what they thought I should be doing. It was really refreshing to get that level of freedom.

What led you toward the strong element of activism in your work more recently?

I’ve been lucky to meet some really incredible, inspiring people over the last few years. I’d always been engaged, but not so directly. That’s been a big learning curve. I think it’s quite normal to be in a culture where a lot of people care about the wider issues, but can feel helpless or apathetic or not have the confidence to change anything. So when you get into circles of people who feel proactive and say they can make a difference, it’s very eye-opening. I still feel kind of a newbie about the background behind different theories and mindsets, but I’m really interested in learning more, and also in finding ways for my work to have that impact. That’s my ultimate aim.

The first event is *How to Create a Better World... Through Art*, starting with a screening of Ken Loach’s *I, Daniel Blake*. How would you describe the way art helps to create a better world?

The number one role art can play is humanising people’s stories and creating empathy in others toward a stigmatised group. Secondly, I think it can elicit strong emotions that may become the starting point for someone to go, ‘You know, I want to go and do something.’

We’re following the film with a panel discussion with Amir Amirani and James Meadway. Amir directed *We Are Many*, about the protests and decisions that led up to the Iraq war. He’s a great example of someone who’s spent his life trying to do socially valuable work and highlight the issues that go unlooked-at by a lot of society. James Meadway is an amazing

express anger in your own activism?

I think that in a society that focuses on self-loathing and dissatisfaction and self-confidence issues, being happy is a political act. I don’t think we’re encouraged to be happy or to like ourselves or to feel like we can change anything. I feel, on vary basic personal level, that if you stand up to that, if you say, ‘I am good enough, I can change things,’ you’re not buying into the dissatisfaction and disempowerment that is bred incessantly in the media and in politics.

Politicians say people are disaffected or apathetic, but we aren’t. That’s what they want us to feel. If you think about why, the driving force of our society is consumerism, and for that to work we have to buy into the lie that we’re not good enough as we are, so we have to go out and consume. I try to challenge that on a basic level. It’s also a positive step for the wider society, because it’s very hard for people to do anything outwardly if they don’t have some level of self worth.

I had to reclaim my childhood self worth and confidence. I felt I had to reject society’s values and definitions and make up my own. Accepting yourself as you are is a form of civil disobedience. Everything around us tells us the opposite.

The third event looks directly at being proactive. It’s called *How to Create a Better World... Through Action*, and your guest is John Rees, who co-founded the Stop The War Coalition. How can different activist communities support each other?

So often we’re all so divided. This is not a simple, glib answer, but it’s really important to reach out to different

“IN A SOCIETY THAT FOCUSES ON SELF-LOATHING... BEING HAPPY IS A POLITICAL ACT”

economist, who I’ve spoken with and seen speak many times. He’s a really great communicator – austerity isn’t about money, it’s an ideology. So he’s going to give us an angle on how austerity is bad economically.

After that you’re hosting a session called *How to Create a Better World... Through Compassion*, with Marina Cantacuzino. Her work sounds fascinating, but very challenging. What drew you to her?

I read her book [*The Forgiveness Project*] last year and it was one of the most incredible books I’ve ever read. It was so powerful it was hard not to burst out crying. Every page you get a victim of a horrific crime. You get their account and then you get the murderer’s account. They’ve found peace by forgiving horrific acts. I remember someone in the book saying about punishing the man who had tortured her, ‘I didn’t want to be the source of more pain and hatred in the world.’ That has implications for our justice system, and wider implications for society in how we look at and deal with pain and grief. What struck me was that forgiveness could be a healing tool, because forgiveness is often associated with religion or is shown as a weak act. But for many of these people it freed them, and also allowed the criminal to develop and move on. The way to peace and freedom wasn’t through hatred and bitterness, but through love and empathy.

You’ve focused on the positive in your own work. I know you did a TED talk about being happy as a political act. Can you talk more about that? Do you ever find it helpful to

communities. Bring disabled activists into a march or a demo or into an event on austerity. Give people a voice, allow them to represent themselves. Try not to have only middle-class, white, able-bodied people on a panel. The left really has to address this. The left also has to address its tendency to be so disparate. People are quick to judge and criticise. I understand where this comes from, but we really have to get together and focus on what binds us.

This is what the day for Off The Shelf is about. I’m really interested in looking at how we build those bridges. How do we build the movement, come together and not just stay within our small groups? Ultimately, it’s not going to be helpful to stay divided. But all this will be discussed. I certainly don’t have the answers, but I hope the day will be an interesting discussion of these topics.

Chella Quint

How To Create A Better World takes place on Sunday 6 November, 1:30-8pm. Tickets are available at offtheshelf.org.uk.

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FESTIVAL OF DEBATE

@FESTOFDEBATE

.....

At the time of writing we've had around six weeks of Festival of Debate, with 20 events covering a wide range of topics and formats, from keynote speakers (Melissa Benn, Martha Spurrier, John Pilger) to film screenings (I, Daniel Blake, Stuart: A Life Backwards).

It's been a real pleasure to see your enthusiastic faces filling the various venues we have set up shop in around Sheffield. We don't claim to have all the answers, but we really believe that through informed discussion and debate, we can work towards a better society.

The Festival draws to a close on Friday 25 November with the Word Life 10th birthday event at Weston Park Museum (more info in Word Life, p24), but there's plenty to sink your teeth into in the meantime.

We strongly recommend **Duty of Care** (Tue 8 Nov, more on p9), **Grayson Perry** (Thu 10 Nov), **How To Make Your Vote Count?** (Wed 16 Nov), **The Fight For Fairer Food** (Fri 18 Nov) and **Basic Income: Money For Nothing?** (Wed 23 Nov), but we are honestly chuffed to bits with the whole programme, so please visit festivalofdebate.com for the full low-down.

EU REFERENDUM: A GAME OF CONSEQUENCES?

Wed 9 Nov | 6:30pm | DINA | Free

Exploring the different approaches to our withdrawal from the EU, looking at existing agreements with non-EU countries and the potential for positive outcomes for economic and social justice. Panellists: Paul Blomfield MP (Shadow Minister for Brexit), Linda Kaucher (Stop TTIP), Dr Knut Roder (Sheffield Hallam Uni), Jane Thomas (campaigner) & more.

THE CHURCH OF JIM

Wed 9 Nov - Sat 12 Nov | 7:30pm
Moor Theatre Delicatessen | £7/£5

Join the **Church of Jim** for celebration, exegesis and live music as part of the Rise Up At Night season. Church of Jim attempts to find hope in a hopeless world. NSA and secret police welcome.

GRAYSON PERRY: TYPICAL MAN IN A DRESS

Thu 10 Nov | 7pm | Sheffield City Hall | From £20

It might seem almost redundant in a world facing climate change and vast imbalances in global wealth, but Grayson Perry sees masculinity as a highly active component in all the big issues. Join Grayson for an intelligent evening of laughs, discussion, insight and costume changes. In association with Sheffield City Hall.

HOW TO MAKE YOUR VOTE COUNT?

Wed 16 Nov | 6:30pm | DINA | Free

Hear about some of the options on the table for electoral reform from people in the know. Discussion followed by a chance to tell some people who make these decisions what it will take to make you get out and vote at the next election.

A BETTER SHEFFIELD: CITY OF MAKERS

Wed 16 Nov | 5:30pm | Workstation Creative Lounge | £4/£1

The third and final event in the series, looking at how Sheffield can revive its reputation as a city of makers. Speakers: Prof Vanessa Toulmin (University of Sheffield), Laura Bennett (TechCity) & more.

HOPE, FEAR AND CLIMATE CHANGE: FROM RESEARCH TO ACTION

Thu 17 Nov | 6-7:30pm | Quaker Meeting House | Free

Join academics, including Nicola Dibben (music) and Nick Nuttgens (theatre), for a discussion on how research can help make sense of a seemingly insurmountable problem and its potential to influence our ability to take action. Part of Being Human Festival.

COWSPIRACY

Thu 17 Nov | 6-8:30pm | Regather Works | Free

After a free screening of **Cowspiracy**, the audience will be invited to discuss ways of reducing the environmental impact of food production and comment on Sheffield Friends of the Earth's 'flexitarian' campaign strategy.

THE FIGHT FOR FAIRER FOOD

Fri 18 Nov | 7:30pm | Sharrow Old Junior School | Free

In this event, hosted as part of the Our Fair City campaign, we hear from a range of people, from those affected by food poverty to those working towards positive change and a fairer food system.

OUR MUCH-VALUED NHS IS UNDER HUGE PRESSURE, BUT WHY?

Tue 22 Nov | 7pm | Quaker Meeting House | Free

A panel discussion on how we can secure the NHS for future generations, featuring Dr Jillian Creasy, Dr Tim Moorhead, Dr John Carlisle & more.

BASIC INCOME: MONEY FOR NOTHING?

Wed 23 Nov | 7pm | DINA | Free

Is a no-strings 'basic income' a good idea? Would it re-balance our economy and create a generation of entrepreneurs, or would we choose not to work and become dependent on handouts? Open panel featuring Jonathan Bartley (Green Party Co-Leader), Dr Kitty Stewart (Centre for Analysis of Social Exclusion at London School of Economics), Andrew Gamble (SPERI) & Simon Duffy (Basic Income UK).

festivalofdebate.com | @FestOfDebate





PIZZA SONGS

A LUDICROUS PODCASTING FOLLY

.....

I'm definitely one for an over-ambitious goal. In 2014, I pledged to meet 10,000 new people. I stalled at three. In 2015, I aimed to photograph all the pub floors in Sheffield. That stopped when I stopped drinking. In 2016, as part of my activities with my podcast, **Dispatches From The Communal Bathroom**, my goal was to write 50 songs about pizza.

Me and my friend Sam Bradley have been producing the podcast since 2015, crafting songs and laughs while soaking in a virtual bath together, and for two years running we have held an annual celebration of pizza over the August Bank holiday weekend. Last year, I wrote three songs for Pizza Weekend. This year I wanted to write 50.

It was just the right amount of too much. 50 was silly. 50 was not a listenable amount of songs for a podcast. "I thought you were mental," says Sam, "but then you just kept sending me messages saying, 'I've written another song'. You'd written five songs in a day and we had four weeks to go, so I thought, 'Fine,

What we quickly found was that once you set that goal - once you say, 'Yes, I am going to write songs about this one thing and this one thing alone' - nothing is off limits. You think to yourself, 'What if pizza learnt to fly?' and very quickly it becomes a song. You think to yourself, 'What if Karl Marx ate a pizza?' and very soon you are rhyming 'quinoa' with 'bourgeois'. You think, 'What if, instead of Teenage Mutant Ninja Turtles, it was Teenage Mutant Ninja Pizzas and they enjoy eating baby turtles?' and very swiftly lose your mind.

You see, this is the thing they never tell you about attempting to write 50 songs about pizza: it is insane. You start out enjoying exploring new ways of writing, but then the enthusiasm mutates, you start seeing pizza in everything and you have ideas quicker than you can deal with them. To keep going and avoid getting stuck in production hell, I quickly recorded several acapella songs and Sam bought himself a new instrument, a Pocket Operator, so he could soon lay down a beat in seconds.

"IF SONGS ARE TO REFLECT LIFE, THERE SHOULD BE MANY MORE FOOD SONGS"

let's go for 50'.

Bringing our friend Mario on board, the three of us set to work writing a varied collection of songs about pizza and its interaction with love, life, loss, memory and mermaids. Mario wrote a song about an astronaut stranded in space who longs to share a slice with friends back on Earth. I wrote a song about a fugitive transvestite who commits murderous crimes in the guise of a door-to-door pizza seller. Sam wrote a song about a politician whose career is ruined by a journalist's tricky question about pineapple on pizzas.

Why pizza? Songs are so often about love, but love is such a small part of life, whereas food is something that is in our lives every day. If songs are to reflect life, there should be many more food songs. And what bigger food is there than pizza? Pizza is popular and universal, the foodstuff of comfort and convenience. Pizza is the sandwich's sexy cousin. Having eaten our fair share of pizzas, we thought we could bring new observations to the pizza sphere. We also felt we had the song writing chops to bring a half-ton of new tunes to the fairly slim pizza songbook.

We even took a pilgrimage to Edinburgh to meet our comedy hero, Chris Gethard, and tell him about our project. He, a New Yorker, didn't understand how we, being from Sheffield, had any kind of connection to pizza. Confused, he intimated that we knew nothing about pizza, then told us a story of a grumpy pizzeria owner in his college town, evicted by gentrification, which inspired me to write 'The Ballad of Old Man Tata'.

There were times towards the end when we didn't know if we could do it, but we persevered. Now I'm proud to say that our 50-strong collection of pizza-inspired songs exists in all its rag-tag, lo-fi glory. So grab a slice and join us.

Chris Delamere

bit.ly/50pizzasongs

FOOD

CELEBRATING THE HARVEST

.....

This time of year is something to embrace, as there is an abundance of seasonal ingredients coming into their best, from apples, kale and chestnuts to celeriac, pumpkin, parsnips and game. With the darker evenings and colder weather, it feels like the time to hibernate and cook hearty comfort food.

We spoke to chefs Luke French from Jōro (opening this December) and Lee Vintin from Inox Dine to get their tips on how to make the most of this season's harvest.

What are your favourite ingredients at this time of year?

[Luke, Jōro] Game. We have guys who are now out shooting wild mallard, grouse and wood pigeon for us. The flavours are incredible. We will be cooking them very simply over fire with some delicious wild ingredients, foraged by the Jōro team and preserved for the dark months.

45 minutes to an hour) and leave to rest.

[Lee] To make the perfect mash, choose the right variety of potato (Maris Piper or Rooster). Don't cut them too small and boil in salted water. When cooked, drain and put back in the pan to dry a little. Warm some butter and cream and add to the potatoes. Season to taste. Then you can add different oils and flavourings. Roast garlic is my favourite, or Parmesan, or save the fat when you next roast a chicken and use this instead of butter.

What are your favourite producers or places to eat in Sheffield?

[Luke] Sheffield Honey Co. I love the fact the bees make the honey from the same land where we forage our wild ingredients from. Also, local growers are my heroes. Mrs Beeston and Mrs Warburton bring us bags of random fresh veg. which we cook off-the-cuff dishes with. They are still

"LOCAL GROWERS ARE MY HEROES"

[Lee, Inox Dine] Autumn is a great time as I can get into more robust cooking, like slow-cooked meats that end up really flavoursome and tender. These are served with a rich jus and mash.

What does comfort food mean to you?

[Luke] A big, hot cast iron dish on the table full of seasonal root vegetables, a rich sauce with plenty of good red wine, lots of herbs and some decent slow-cooked meat.

[Lee] My mother used to make meat and potato pie with suet pastry. The pastry was about an inch thick. There was, obviously, Hendos and normally Yorkshire caviar (mushy peas). I have cooked it since but it's not the same.

What are your recommendations for home cooks this autumn?

[Luke] For a bonfire feast, wrap lots of root vegetables (beetroot, squash, parsnips) in foil with plenty of herbs (rosemary, thyme, parsley), sea salt and garlic. Do some with chicken skin, some with lamb fat and some with oil. Carefully place them in the flames to the edge of the bonfire, turning them occasionally. Cook slowly until tender (about

covered in mud and a few hours later they are on our guests' plates. This is a perfect example of our cooking ethos.

I like the coffee at Marmadukes, pizza from Craft & Dough and I had a great brunch at Joni's in Walkley recently.

[Lee] My eating out options are a bit limited as I'm a coeliac. Many places do gluten-free well, but cross contamination is the main issue in kitchens. At Inox, we take the utmost care to keep our gluten and gluten-free ingredients separate.

Places I know and trust for gluten-free are Urban Quarter, Rutland Arms, Made by Jonty and Whitby's Fish Restaurant in Catcliffe is my go-to chippy.

Ros Arksey
@Nibbly_Pig

@JoroRestaurant | @InoxSheffield



CAULIFLOWER CHEESE

Recipe from Luke French, Jōro

1 large cauliflower - cut into large florets, keep the leaves and cut into pieces
2 tbsps wild garlic capers (or shop bought baby capers)
295g unsalted butter
175g strong cheddar, grated
180g mushroom stock
150g semi-skimmed milk
10g Tewkesbury mustard
45g plain flour
50g whipping cream
3g table salt
100g pickled gherkin vinegar
10g black truffle, grated (or use truffle oil)
10g miso

Blanch the cauliflower leaves in salted boiling water until tender, then set aside. Place 45g of butter and flour into a

pan. Stir over a low heat for five minutes.

Add the milk, truffle, miso, cream, stock and salt, then gently heat whilst whisking until thickened and cooked out. Add the cheese, mustard and 20g of gherkin vinegar, whisking until the cheese has melted and the sauce is smooth. Remove from the heat, cover with greaseproof paper and set aside the sauce until needed.

Heat 250g butter in a heavy based pan over a high heat until foaming. Add the cauliflower florets and cook until tender and golden, turning occasionally. Remove from the butter and divide between serving dishes.

Pour the remaining butter through a metal sieve into a dry pan, leave to cool a little, then add the capers, reserved leaves and remaining gherkin vinegar. Pour the cheese sauce over the cauliflower and place under a grill for a moment to caramelize. Place some leaves on top, then spoon over some of the caper and vinegar butter.



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WORDLIFE

HOSTED BY JOE KRISS

.....

This month sees us enter our tenth year of running Wordlife. On 26 November 2006 we ran our first event, an open mic night hosted at the University of Sheffield's Raynor Lounge. We've come a long way since then. When we started Wordlife, our aim was simple. We wanted to set up an evening's entertainment we would want to go to ourselves.

Poetry has seen a huge resurgence in recent years. Reports of its death have been greatly exaggerated. It's not the new rock and roll, but it's still important. At a time when protest and politics have all but disappeared from popular music, people are increasingly turning to poetry to voice a sense of disquiet and anger. It can speak to you with a quieter urgency too.

Wordlife now runs regular events in four cities, collaborates with major literature festivals across the region, and works with universities and arts organisations to encourage the development of readers, writers and audiences across the country. We're also on the frontline of working with literature and new technology.

We feel this is something to celebrate, so at the end of this month we're hosting what will be our biggest event to date. On 25 November, we'll be at Weston Park Museum with Hollie McNish, Scott Tyrrell, Kayo Chingonyi and the poets we've appointed as part of our Year of Making Poet-In-Residence project. There will be large-scale projections across the frontage of the museum and a virtual reality poetry installation. Visit wordlife.co.uk for details on tickets.

Joe
@WordlifeUK

.....

THE ANTI-SLAM: SHEFFIELD HEAT
Mon 7 Nov | 8pm | The Old Crown, London Road | £4/3
A poetry slam is a live competition judged by the audience. Welcome to the anti-slam, where the worst poet wins. The winner gets a place in the national final in London, with travel and accommodation provided

Yanking

Apparently
up and down
didn't mean
like a lever
like a door handle
like a joystick
like a casino slot machine

It meant
up and down
fingers curved around
from shaft to tip

We only knew this
after she had tried
the alternative
yanking motion

and almost snapped
his dick

we stroked her back
comforting
as teenage tears burst

we stroked her back
in hidden prayer
- thank fuck she'd done it first

Hollie McNish

Sewn In

My Nana sewed and knitted at nights and weekends.
She let out the waists of neighbours
and took in the hems of family -
the clacking motor of her Singer sewing machine
whirring into the night.

By day she'd weft and warp the floor
of the haberdashery department of Fenwicks,
where she sold the tools of a trade her fingers were born for
but a marriage to a proud, unchangeable man denied her.

The city's sewers, stitchers and knitters
took their tools from her hands -
to stitch up the tears she didn't.
To patch up the holes she couldn't.
Newcastle, it seemed, needed a lot of mending.

For ten years she stitched up my tears
and patched up my holes.
I'd steal her elastic to make crossbows.
I'd borrow her hedgehog pin cushion
to put in my sister's bed.
She'd exact her revenge by knitting me Arran jumpers,
by making me thread her needles,
by forcing me to feed material through her machine -
her clacking motor never ceasing, always whirring.
Until the whirring stopped.

The machine was put in a box and placed out of sight.
Hems and waistbands stayed unaltered,
tears unsewed, patches unstitched.

But I can thread a needle
and my holes and tears do not stay unpatched.
The skin I wear does not stay unaltered.
My clothes can change to fit wherever I go.
I am not bound to where I started,
to where anyone wishes me to stay.

But a place can thread a needle
and places can sew and weave.
And wherever I go, I know when I return
I can be part of the fabric that mends.

Scott Tyrrell

Self-Help

When the self-help books had offered up all their wisdom
and still my life was no different, I decided to take drastic action.

The woman working the reception of the gym told me
This is where men are made, and then continued

to charge my credit card. I lifted the weight
of my unhappiness above my head over and over again

hoping some of it would seep out in my sweat;
but instead my bi-iceps tore themselves apart, shredded

like pulled pork, and I left more broken than when I went in.
Next were the surgeons who I thought could nip

and tuck my problems, but they said there was nothing
they could do for me, I was too far gone and life transplants

had still not passed the rigorous medical trials.
I settled then, on a small framer's, who measured my worth

in inches, and I found I had much more to give
than I thought. They said I needed to look at myself

objectively, and then hung me on the wall opposite a mirror.
They used their Morso Guillotine to cut whopping big chunks

out of my life: triangles of bad memories, sadness's,
littering their floor as dust clouded at my feet.

They glued the best of me back together, underpinned
the corners of my new life. Finally, they framed my face

something wonderful so people might look at it when they pass by
and consider it interesting, beautiful even.

James Giddings



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By Eric moss



By Jessica Briggs



By Enzo Marra

OWLS

SHEFFIELD WEDNESDAY THROUGH THE MODERN ERA

.....

On my own, I sat and typed. The pitch, the plan, for a book on the recent past of the city's blue and white side: Sheffield Wednesday, the football club that I love.

Our club, which since sliding hopelessly out of the Premier League in 2000 had drifted and fallen further still. 1989: the tragedy of the Hillsborough disaster. Early 90s: the building and dismantlement of an almost-great Wembley cup final team (Waddle, Hirst, Sheridan). Later, the pushing over of a referee by Paolo Di Canio, the tipping point after which everything seemed to unravel: a mountain of debt, bad football, boardroom unrest, failed takeovers, winding-up petitions and various controversies blighting the club.

Owls: Sheffield Wednesday Through the Modern Era, the book would be called.

Of course, there would be the necessary deskwork, trawling through the books and old programmes, newspaper and magazine articles, footage of the Wednesday lads through the years, then actually writing up the words. But I would also need to venture out to meet the people who had lived it all, people through whom I could help tell this Wednesday story.

Alongside the former managers and players I would seek out, the journalists and businessmen board members - I would meet many and each would provide their insights - a good number of the others would be fans of the club, the people that I shared the stands of Hillsborough with.

Moving around the city, I went to pubs and cafes, restaurants and homes to talk with them. I listened and learned. The artist who explained to me his process for producing the humorous cartoon takes on the various, often tragic, goings on at Wednesday over the years. The lifelong supporter who, having become chairman of the club, had worked dutifully, sometimes thanklessly, to guide it through choppy waters. The man who, back in the 2000s, having made some comments on an internet forum about Wednesday, had found himself being sued by his own football club. Sitting in his local, he shared with me his memories of the mental struggle of dealing with such an incredible action against him.

For some guidance, I turned to my old university lecturer, a Hallam man and an Owls fan. And through it all there had been the talks of the past during pre- and post-match drinks with friends round Hillsborough.

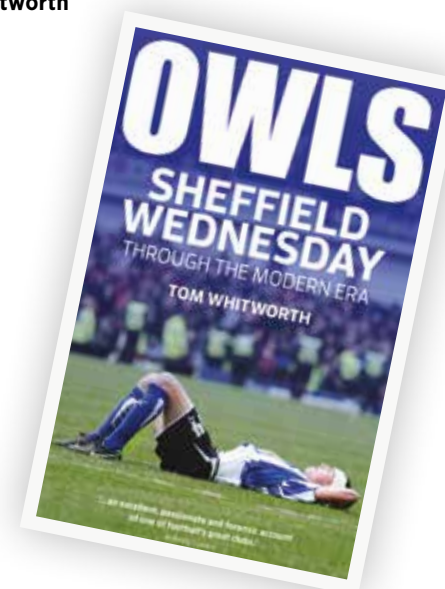
Along with the interviews and the meetings, meanwhile, I had considered how to bring Sheffield, the book's setting and backdrop, into it all. Perhaps the contraction of Sheffield's core industries, steel and coal, through the 80s and 90s, and its subsequent struggles thereafter, had mirrored Wednesday's own trajec-

tory? (The book, I decided, would be about more than football.) The city: working to find a post-industrial identity (Meadowhall and fountains). Wednesday: adjusting to its post-Premier League obscurity (dropping down to the third level twice).

The months went by and gradually things came together. The frame of the story, its 90,000 words and three acts - 'Fall', 'Wilderness' and 'Return?' - building. Then the rich Thai owner, Dejphon Chansiri, arrived in Sheffield, provided millions of pounds for new players and brought in the smooth new Portuguese head coach, Carlos Carvalhal, who himself would bring a new philosophy of play, attractive and vibrant. Like me, many of those I had spoken with through the journey felt now, all of a sudden, more optimistic, happier even.

Earlier this April, in a courtroom in Warrington, the nine-person jury of the Hillsborough disaster inquests returned their verdicts. Justice was found for the 96 victims. I wrote it up. A month later, I travelled down to Wembley for the Championship playoff final. Wednesday lost. But still, I thought, things had turned. The grimmer past seemed to be behind us. The future looked better.

Tom Whitworth



Owls: Sheffield Wednesday Through the Modern Era is published by Pitch Publishing this month.



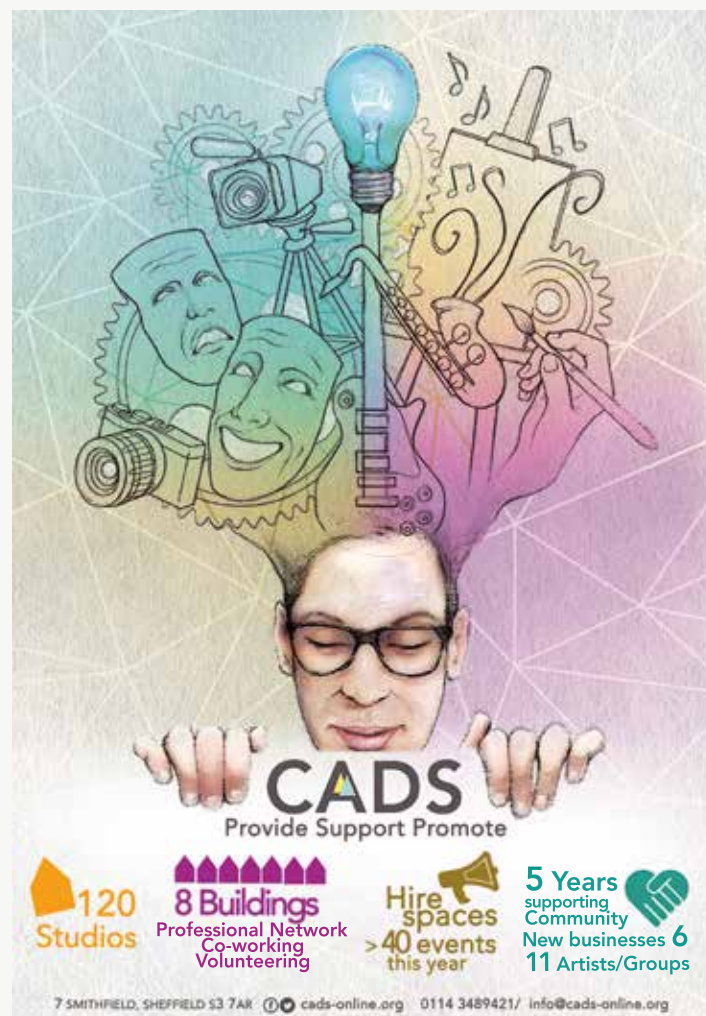
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DEBATE: IF SOMEONE AT SAD FACTS NEEDS TO BE SACKED, IT SHOULD BE SIMON.

FOR: SAD FACTS is like a family and so, like all good families, needs regular audits to ensure maximum efficiency. My positive demeanour and habit of hiding money in the office adds value to our business, more than a certain team member, whose habit of beginning sentences with 'actually' is made all the more patronising when their entire journalistic output is funnelled through their obsession with holes. *Tracy Denholm*

AGAINST: Actually, I believe I am an invaluable asset to SAD FACTS. Not only that, but I am 41 years old and have a family who rely on me, whereas Tracy Denholm lives at home, has no dependants and supports herself by selling beads online. The very idea that my 15 years of service are comparable to that of a new intern, or that I need to defend my job publicly like this, is frankly an insult to myself and my bad children who hate me. *Simon Klimpt*

SAD FOODS: TUBMAN'S POD REVISITED

Tubman's Pod has become a byword for chic domesticity and wholesome nourishment. As restaurateurs clamour to innovate the new super bean into new dishes, should its origins and cultivation methods not give us pause for thought?

The 'Tubman' that gave the bean its name is believed to be a corruption of 'Tubeman', a moniker given to the British naval officer who first harvested the crop. William Wheldrake was part of a 1809 British-Portuguese naval force which liberated French Guiana from freedom, and was the first to see the export potential of the bean, which grew exclusively underneath the Tumak Humak mountains.

The tight catacombs beneath would only permit the spritely bodies of William 'The Tubeman' Wheldrake's workforce of inden-

tured children. The 'octopus children', as they were called, lacked calcium in their diet, which made their bones malleable enough to squeeze through the tight, irregular crevices of the subterranean labyrinth.

Modern-day depictions of The Tubeman are seen on food packaging as an ill-tempered cartoonish mascot, now replete with eyepatch, wooden leg and wise-cracking animal mascot, a young octopus who is always crying and saying, "Free me! Free me!"

Despite all this, it cannot be denied that Tubman's Pod is delicious and featured heavily in our upcoming SAD FOODS book, so it is possible we'll never determine what is truly the right thing to do.

DIGGING

You hear the phrase "Don't dig holes" a lot these days. From the bearded hipsters eating Tubman's Pod to the liberal North London elite broadsheet tut brigade: "No more holes!"

Actually, to me this represents the very worst of the nanny state, the slow creep of government into man's relationship with the ground. A man's home is his castle, and this extends 1,000 miles above and below. Fact.

Last June, I took a stand and dug a protest hole, but it wasn't long before I uncovered a series of golden discs explaining a revelatory history of humankind, from man's origins in the stars to his ultimate purpose of colonising them, oppressing the aliens and then voting to leave due to immigration concerns.

Needless to say, I reburied the discs immediately and have taken a full U-turn on my hole-digging position. I would like to apologise formally for my reckless, contrarian campaign, and the stress my excavation placed on my loving wife and bad children.

Editor's Note: This will be Simon's last article for SAD FACTS, as he is unfortunately pursuing a new career as a jobseeker.



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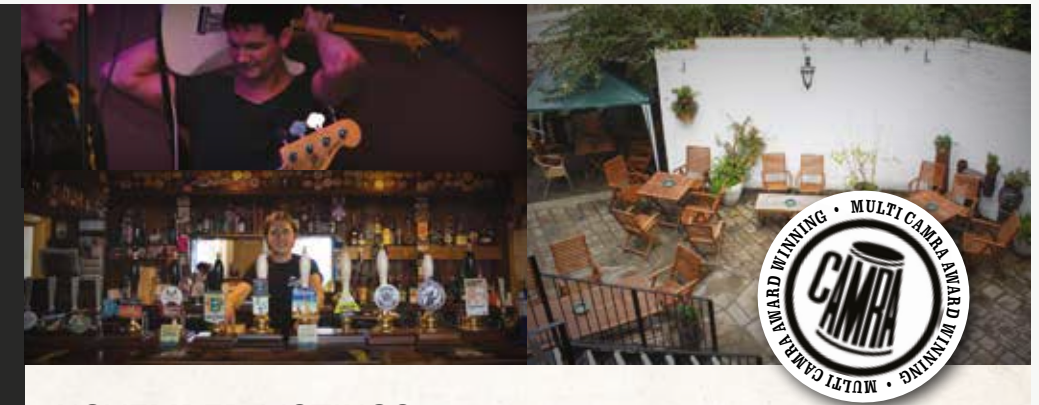


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- Fri 11.** Wagonwheel Presents, Roaming Son, The Sea Whores and Tom Baxendale. 8:00pm. Entry £5otd.
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- Sat 19.** Monster Ceilidh Band. Redefining what ceilidh means by combining traditional dance forms with contemporary electronic dance music. Starts at 8:00pm. Entry TBC.
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BEN ASHTON

THIS MONTH'S FEATURED ARTIST

.....

Ben Ashton is a visual artist who specialises in hyper-real portraiture, but unlike some painting that is placed in this category, Ben's work tends more towards the hyper than the real. The ghostly light trails of his new installation, *The King is Dead, Long Live the King*, coupled with the enchanting masks of Norwegian artist Damselfrau, bring an element of mystique to a form which can sometimes be very matter of fact.

Though it's an absolute pleasure to feature Ben's paintings, we would like to point out that we have chosen to crop some of them for print. You can see the full pieces on his website.

How did your new work come about?

The show marks a major turning point in my life: the birth of my son. For me, the creation of new life makes me consider my own mortality as one generation naturally replaces the

impact. My painting process includes a lot of very thin layers of paint applied in varying transparencies. This is what gives these works great depth in the darker areas.

We chose to crop some of your images for this magazine, as we felt that presenting full frontal nudity in a free magazine is different to the pieces being shown in a gallery. In particular, society seems desensitised to female nudity but not male nudity. What are your thoughts on this?

The reclining female nude has been a staple part of western culture for the entire length of art history. This would probably be quite different if there were as many recognised women painters as there have been men. Either way, this is the reason why we are more comfortable viewing a painting of a naked woman than a man. There is nothing sexual about my use of nudity in this series. Clothes would have just distracted the viewer from looking at the masks, which are the intended focal point.

"THE SHOW MARKS A MAJOR TURNING POINT IN MY LIFE"

next. This is not a morbid realisation but an exciting one, and hopefully that is represented in the work.

Why have you always chosen yourself and your family as subjects?

There are several reasons for this. Firstly, because of the practicality of having these people in my general vicinity when trying out ideas. Secondly, I like the idea of seeing a chronological progression in my body of work over my entire lifetime. I have found artists like Rembrandt of great interest, because you can see him ageing when viewing all the work he has left behind. Finally, I have to really know the people I paint. Painting is a long and very personal process. This is why I don't do commissions.

What was your working process for these new pieces? Do you work from photos?

I do tend to use photography as a reference for my paintings. I was experimenting with long exposure photography for this particular series. I wanted to convey a feeling of fluidity whilst hinting at classic poses or attitudes. I also chose to paint all the figures life-sized. I wanted the characters to stand on the same plane as the viewer for maximum

You also collaborate with your wife as art direction team The Fashtons. How does this influence your solo work?

Funnily enough, it was during a music video shoot for Daphne Guinness that I conceived the idea for this show. We were using Damselfrau's masks for Daphne's song 'Mariottes', as they very much suited the atmosphere of the music. We were trying on the masks when we realised the transformative effect they have on your character. They allow you to move in a different way and to be someone else entirely.

It's very easy to isolate yourself as an artist, so these projects allow us to work with all sorts of wonderful creative people who we would never get to meet normally. It's sometimes hard to see where our collaborative work ends and where my solo work begins, and that's the way I like it.

Sam Walby

benashtonart.com

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SOUND

GHOSTWRITING

.....

As a young musician, I felt that ‘ghostwriting’ was a dirty pairing of words. Why would anyone want to create music for someone else to take credit for? I could not get my head around this part of the industry. Maybe it was ego or the fear of giving music away to another artist and not getting the credit you deserve, but as a ghostwriter the level of involvement is minimal, so each case has to be on trial separately.

Now I’m older, not so green, I have mouths to feed, and my own career dictates that I stick within particular genres, or my label would intervene with cries of ‘You can’t do that!’

I understand that change is not always easy for people, be it the incredible people who buy my music or the powers that be, who take 20% of my flesh every time I produce something commercially viable.

The art of ghostwriting can allow you to release something you wouldn’t usually be able to ‘as yourself’. There are

In my experience, people don’t really understand that a ghostwriter has a base to work with from the start. In some cases the music is already finished and they are just adding their own spin, as a remixer would. It’s our job as ghostwriters to come in and work on a track, regardless of how far along the music is in its production. That’s why some tracks sound like two different tracks spliced together.

There is a suggestion that dance music should be created by ‘the artist’ and no-one else, but some of the greatest musicians have employed a writer or producer to help them explore the creative process. Should we call their integrity into question? No. The purity is in the work, rather than the act.

Ghostwriting goes on more than you know, and the best ghostwriting is the music that you never knew has been ghost-written, until it is mutually viable for both parties for you to know.

Recently, some tracks I wrote for a certain artist had my

.....

“GHOSTWRITING GOES ON MORE THAN YOU KNOW”

.....

occasions when you are not entirely happy about the artist you are making a track for, so you keep your name off it, but you’ve been caught in a compromising position so you take the money and run.

You are probably reading this and thinking that I have sold out. My younger self would agree wholeheartedly, but living and breathing in the music industry you realise there are very few people you can trust, and even fewer who will put your interests ahead of their own, so in truth you do what it takes to survive.

I was speaking to an artist recently, who said to me quite plainly, “Do your principles pay for your mortgage, clothe your children or keep the wolves from the door? Or do your own sales, boosted by the odd bit of ghostwriting, keep you and your family?” I did not respond, but the answer was etched all over my face.

Before we all reach for the pitchforks and wooden stakes, in my opinion ghostwriting works best when there is a mutual respect between both parties. When egos, agents, managers and labels get involved, that is when you see the whole business of ghostwriting being denied like an illegitimate baby.

name added to them. As my career is going from strength to strength at the moment, my name adds a new currency to the music I worked on for the artist in question. It has worked well for both of us and gained me a lot of fans from a genre I never thought possible. Now it’s okay for me to make that type of music under my own alias. I have been given the green light from the naysayers and the powers that be.

As a ghostwriter, you have to do what needs to be done, whether it’s to push your career in a certain direction, to make quick money or just because you are a fan of the artist you are writing for. In the end, some of the greatest songs have involved the unmentioned and dreaded ghostwriter, but the skill is in the not knowing.

DJ An-On

LIVE

.....

GETT OFF

30 SEPTEMBER HOPE WORKS

When stripped back and absent of decoration, Hope Works is a venue that is dark and spacious, so it was up to Gett Off's line-up to add colour and fill the venue with music.

Frisco is the heart of grime collective Boy Better Know and was the biggest draw at the event. The system killer lit up the entire venue, despite being clad in dark colours, while the background behind him turned into a visual pool of black and white that neatly emphasised his presence. The MC performed 'Funny', 'Walking' and 'Them Man There', but the best part was when he freestyled over classic and fresh instrumentals dropped by DJ Maximum.

Jammer's set maintained the standard and was an enjoyable addition to the night, as the Murkle Man gave a sharp performance with the help of Blakie, an upcoming and energetic MC who was one of the unexpected highlights.

Instrumental grime was given its deserved attention when DJs Slimzee and Bok Bok went back-to-back on the decks to play some stunning music. Similarly, DSL opened the first two hours of the night with a rhythmic mixture of exclusives, dubs and classics that made the crowd bounce as they trickled in. Logan Sama followed, appearing in all white to play some of grime's biggest anthems, as well as dubs of grime's most popular tracks today.

Sheffield MCs were a force throughout the night, with Coco, Smiley and Shinobi present, while MC Forca and Deadbeat somehow managed to bring together the scattered audience to close the final hour of the night with 4x4 and bass. The team behind Gett Off should be pleased to have put on one of their most enjoyable nights yet, bringing some of grime's most seasoned and respected artists to Hope Works.

Akeem Balogun

WILD BEASTS

1 OCTOBER FOUNDRY

As a festival, Sensoria's primary area of exploration is the intersection of sound and imagery, with a strong focus on the technological. Wild Beasts didn't have to adapt their current show much to fit that brief, as their latest release, **Boy King**, is a very visual affair. The futuristic yet seedy neon imagery of the album's artwork is transposed onstage as illuminated red monoliths that form their light show, and everything about the performance is aggressively streamlined and incredibly confident. They open with current single, 'Big Cat', which is lean and physical and saturated with suggestion.

Although they occasionally hark back to the sensitive meanderings of early tracks like 'We Still Got The Taste Dancin' On Our Tongues' and the more restrained 'Bed Of Nails', the set is characterised by the raised eyebrow, cocksure nature of their fifth album. It falls a little flat when these new traits are pushed into the spotlight. 'Tough Guy', a song about male ego, descends into an exercise in distortion with squealing guitar parts that, along with the light show, make it look as if they're grasping for the arena band sound. It's so far away from third album, **Smother**, you'd struggle to tag them as the same band. During 'Alpha Female', Hayden Thorpe repeatedly sings the problematic lyric, "I will not hold you back", which would make you ask how tongue-in-cheek the whole schtick is.

It seems naive to complain that Wild Beasts' music isn't as delicate and wide-eyed as it once was. The ever-stunning vocal interplay between Tom Fleming and Hayden is an anchor to the familiar, impressive and effortless in every song, but the uncomfortable elements of sexual posturing make you wonder whether their new tough guy sound is here to stay.

Lucy Holt

LISTINGS

HOSTED BY
SAM GREGORY

.....

SOIL

Fri 18 Nov | Corporation | £17.50

Friday night and you're gonna get a thick slab of mosher's metal from these Chicago veterans. Frontman Ryan McCombs recently described York as his favourite city, so we evidently need to win him over. Support from Saliva, Sons Of Texas and Liberty Lies.

ALGORAVE LIVE LATE

Fri 18 Nov | Millennium Gallery | £6.82

A frankly silly number of talented coders are rounding out AlgoMech with a bang, including AlgoBabiez, aka Joanne and Shelly, Graham Dunning from NTS, Tokyo's Renick Bell and, rather improbably, Lil Data from the PC Music mothership. Plus half a dozen more.

THE ORB

Thu 24 Nov | Plug | £21

What were the skies like when you were young? It's a question put to Rickie Lee Jones on breakout hit 'Little Fluffy Clouds', the first track to bring ambient house to the public (un) consciousness. Now they're taking a new record on tour, the winkingly-titled **Chill Out, World!**

LAURA MVULA

Fri 25 Nov | Leadmill | £21.45

The sophomore effort from soul singer Mvula, **The Dreaming Room**, is a statement of intent. "With the world upon your shoulders," she sings on Niles Rodgers collab 'Overcome', "No-where left to hide." With even the London Symphony Orchestra falling into her orbit, her star couldn't be much higher right now.

WOLF PEOPLE

Fri 25 Nov | Picture House Social | £11.10

In the current political climate, bands that reclaim Englishness from the zealots and the small-minded have become vital. Wolf People take cues from the 60s heyday of rural rock, conjuring the detailed dioramas of traditional folk songs from the paint box of psych. Midlake with a bit more fire in their bellies.

KATE TEMPEST

Sat 3 Dec | Plug | £17.50

Having effortlessly conquered the world of poetry and spoken word, Tempest turned to music with the twisting, knotted imagery of her lyrics. She's touring much anticipated new album, Let Them Eat Chaos, featuring the razor sharp hip hop of 'Don't Fall In'.

Sounding like a robot from a Japanese anime, AlgoMech is actually our very own Festival of Algorithmic and Mechanical Movement, and this year's is the first one. I've put the closing gig below, but on 16 November there's also an Algorave Academy at Access Space, where you can learn to live code yourself, no experience required. Bring your own laptop or borrow one of theirs. Drop by the Millennium Gallery on 12 November to try Txalaparta, a Basque discipline where two people improvise music by hitting wooden sticks together, governed by an oblique process. Software written by Enrike Hurtado will allow anyone to join in, and it's free.

Also on 12 November, Becky Stewart talks about the future of digitally connected textiles. Kraftwerk once attempted to replace their keyboards with jackets featuring electronic lapels. That project never saw the light of day, but its time might finally have come, and in this Daphne Oram Lecture, Stewart will expand on the possibilities for live performance of the wearable tech revolution.

PITY LIKE #2

Sat 5 Nov | Audacious Art Experiment | £5

The first one was something special. I'm not sure you've lived until you've seen the entire Audacious, packed to the rafters, bellowing the words to Robyn's 'Dancing On My Own'. One of the friendliest, most inclusive vibes of any party in Sheffield. Let's do it again.

SARA WATKINS

Sun 6 Nov | Greystones | £16

Watkins made her name as part of headline bluegrassers Nickel Creek and has also toured with The Decemberists in recent years. She's a singer, guitar player, ukulelist and a fiddler, all skills she brings to bear on her third album, **Young in All the Wrong Ways**.

JOSEY REBELLE

Sat 12 Nov | Harley | £5

One of UK dance music's best kept secrets, Rebelle has had an exploratory Sunday afternoon slot on Rinse for five years now. Her sideways spin on club music is kept fresh thanks to her deep knowledge of garage, soul and jungle, and it seems that she's finally getting the worldwide acclaim that's long overdue.

65DAYSOFSTATIC

Wed 16 Nov | Plug | £16.50

After spending 15 years building a cult following for their cinematic space rock, 65days are exploring new ways of engaging people with their music, recently soundtracking the insanely hyped video game **No Man's Sky**. There's sure to be high demand for this homecoming gig.



CROATIAN AMOR

LOVE MEANS TAKING ACTION
Posh Isolation

Arguably the linchpin of Copenhagen's ever-fertile DIY scene, Loke Rahbek is one of those artists that no-one can mention without the 'prolific' descriptor, but he is extraordinarily so, with a vast catalogue spanning a broad spectrum across post-punk, noise and much more besides. He also co-founded and runs Posh Isolation, the label and shop that functions as the beating heart of the Copenhagen experimental underground. Croatian Amor is his foremost solo alias, and **Love Means Taking Action** quite possibly his defining work to date.

It's abstract, sparse music – sometimes little more than a bit of clattering, disjointed percussion and some plaintive synth or ominous vocals – and also uncompromising, often brutal in its approach. 'Octopus Web' bases itself on a few atonal, unevenly pulsing obfuscated samples, but gradually unspools into flowing ambience.

When asked in a recent interview if this album showcases his 'kinder and gentler side', Rahbek responded, "I like the thought that it's kind, but I don't care for it to be gentle," and that's the perfect encapsulation of the album's tone. It feels a bit like a David Lynch film, in that even at its most tender, such as on the spacious piano-based 'Nadim Call Emergence II', there is always a deeply lurking sense of unease. But, also like Lynch, it does feel ultimately benevolent and caring, a rumination on love at its most mystical and unknowable, love's power to disrupt and confound as much as to invigorate.

Thomas Sprackland



MIX #0

CLELIA CIARDULLI
Hybrid Vigour

Why have Hybrid Vigour, the promoter and record label wing of polyrhythmic local people Blood Sport, numbered their first mix by Clelia Ciardulli with a zero? It could be a nod to **Rebore, vol. 0**, a self-remix by Boredoms' frontman eYe, which similarly expanded the potential of the mix beyond the dancefloor. Maybe it's Ciardulli's declaration of Year Zero, with one of the new series' stated aims being to "distort and interrogate dance music".

Orientating us with a glimpse of something comically familiar, a sample of 'Ghost Town' opens the mix then disappears instantly, its purpose served, removed and discarded elsewhere in the industrial plant we find ourselves in. We hear machinery's churning hum and the dull thump of production line mechanics in a sabotaged kick drum. A helicopter circles above, looking for us. Pained voices cry out somewhere in the distance, but we're in no position to help.

The electronics on this mix, droning yet never ambient, build a world in a similar method to Pan Sonic. But unlike the Finnish duo, Ciardulli doesn't limit herself to one genre to create the right atmosphere, utilising howling guitars and expressive vocals straight out of Norwegian death metal. Eventually we emerge into light, a Messiaenic chorus consecrating our escape.

In the closing minutes, we navigate through a dense web of glistening tones, like the inside of a hollow glacier, breaking the claustrophobic first half wide open. It's the sound of Ciardulli finding an escape route, for the genre and for herself.

Sam Gregory



NAT JOHNSON

THE LIBERTY SYSTEM
Bandcamp Release

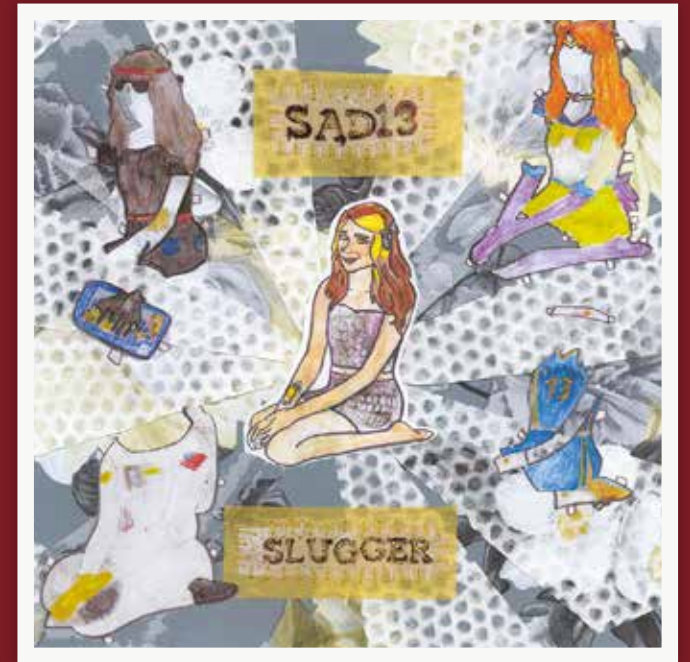
The words of the Brönte sisters are sometimes overlooked in syllabuses, but musicians have a love for their catalogue. Kate Bush paid tribute to Emily Brönte, while Jim Steinman obsessed over Heathcliff and Cathy.

Nat Johnson has never shied away from showing her deep love of literature. You can find references both obscure and well-known throughout her back catalogue, and **The Liberty System** is an EP that pays tribute to Emily, Charlotte and Anne. Each song resists bombastic Wagnerian rock and baroque pop. The approach is folk. And why not? A genre born between shivering hills and windy peaks is a perfect fit for the words of the Bröntes.

The wistful 'Anne, the Gardener' brings introspective peace, like the one you might get after a fit of anger ends in slamming a door in the face of a despicable ne'er-do-well. 'Emily, the Diver' is a maritime ode full of grey tones. The harsh autumn skies darken the northern shores. In this great desolation, the words of Emily come back to life for four intense minutes. 'Charlotte, the Levitator' has a playful demeanour, sometimes in contrast to the bittersweet lyrics. There's hope amidst loss, a few sunbeams piercing through the overcast skies.

The Liberty System is short lived, just like the tragic lives of the Bröntes. Often overlooked, it's always reassuring when an artist brings them back into the spotlight, even for a brief moment. Sometimes those moments are the brightest.

Sam J. Valdés López



SAD13

SLUGGER
Carpark Records

Were it not already November, Sad13's 'Get A Yes' would've been the sound of the summer. With buzzing, low-end keys like an old Nokia ringtone and a pro-consent hook of "I say yes to the dress when I put it on / I say yes if I want you to take it off," it's the catchiest example of **Slugger's** style of empowerment pop. It's like a bedroom 'Lemonade'.

Not since Le Tigre has there been a DIY pop record so 'woke'. 'Just A Friend' is a call to 'objectify boys', while closer 'Coming into Powers' supports "My girls dancing on the pole / Got some moves I'd kill to know." As per for Sadie 'Sad13' Dupis, it's a lot more chilled, a touch sardonic, but no less clear-eyed and full-hearted.

For the most part, only trace elements of her day job are noticeable in Dupis's first sort-of solo record. Moments of Speedy Ortiz's Pavement-style millennial slacker rock trickle through, but they tend to make up the weaker parts of Slugger. The shiftless chord progressions propped up against melancholic lyrics feel a little like **Foil Deer** offcuts - not necessarily a bad thing - but otherwise Sad13 is something different.

Dupis embraces the sort of Casio keyboards, drum machines and handclaps that recall good Beck records. You know, the ones where he isn't too sad to write choruses. All the record's stand-outs are sparkling and sweet, with a sharp metallic tang, like a can of fizzy drink from a corner shop.

Tom Baker



65DAYSOFSTATIC

DEEP SPACE AND DARK MATTER(S)

.....

A decade since their groundbreaking album, **The Fall of Math**, 65daysofstatic return to Sheffield for their first sort-of-hometown show in nearly three years. In brief moments of serenity, snatched from the schedule of their ongoing European tour, Joe Shrewsbury reflects on what the band has learned since last they played the Steel City.

“We’ve learnt how to write a soundtrack for a computer game; learnt valuable and expensive lessons about how 20th

century intellectual property law is not applicable to the creative ownership problems of the 21st century; learnt ways to continue the musical conversation we’re having with each other, regardless of all that.

“And we learnt that looking backwards isn’t always bad. There are valuable lessons back inside the heads of the weird, naïve band we were ten years ago. It’s teaching them to the cynical, anxious us-of-today that’s the problem...”

Cynical and anxious they may claim to be, but 65daysofstatic

have often taken musical paths less travelled, the most recent being that computer game soundtrack. Pitched as **Elite** for the 21st Century, **No Man’s Sky** is a generative, plot-minimal exploration game set in an infinite (and rather lonely) universe, which sounds more like a Brian Eno sideline than a gig for a touring electronic math-rock band.

“On the one hand, it was just like our normal process. We wrote linearly composed tracks, which we collected into a vaguely coherent 50 minutes, pressed onto vinyl, and so on. But the timeframe was much shorter, so we had to trust that our first ideas were our best, where normally we tend to throw a lot of material away. The tracks that made it were ones that gave the album a sense of narrative.

“On the other hand, we produced a lot of material that had less rigid boundaries – that was more repetitive, or hallucinatory, or improvised – and judged its merit on the mood or emotion it provoked, disregarding whether it was catchy or concise. We released most of this with the album extras, and they feel to us like the same body of work, but there is that distinction between the two, nevertheless.

“The in-game music was produced after that, and was a totally different process, but it used the music we’d written as the basis for the library of music we needed to build. So we used the album sessions and sort of atomised them, picked melodies or loops or sounds as source material, which we expanded upon, wrote variations of, and so on.”

These non-traditional strategies were no obstacle to the

“CAPITALISM IS A FILTHY MACHINE”

restless 65dos, however.

“No writing process of ours is the same album to album. We wanted to complement the game’s aesthetic, which is very strong, very recognisable. But we didn’t want to succumb to it. We wanted instead to bring something of our own to it, to subvert it, alter it in some way. That’s why we’re so proud of the record – it works in the game, but also as a standalone thing.”

The album’s stand-aloneness may be something of a mercy, given the backlash against the game. After a tsunami of expectation, the first weeks of release saw disgruntled gamers complaining about the seeming aimlessness of the open-ended game play, and the absence of features they believed the developers had promised them. What do the band make of it all?

“The game has been subject to the sort of intense scrutiny and criticism the internet does so well. This isn’t the only narrative that could be told about the game – for instance, one could talk about its ambition, the design aesthetic, pushing the boundaries of procedural coding, and so on – but it’s certainly the most readily available.

“There’s a lot of ludicrous entitlement flying about these days. Thing is, imagine if all that energy, groups of people collectively angry, focussed on a common goal, could be harnessed – if it was directed at politicians, energy companies, banks, instead of into this backward, offensive stuff, like GamerGate or whatever.”

I am reminded, uncomfortably, of harbouring similar attitudes toward the musical heroes of my youth. The flipside of the anti-establishment 90s was a willingness to label as a sell-out anyone who made an album you didn’t enjoy as much as you felt you should have. But there’s little sign of that sense of

entitlement, at least in the 65dos universe.

“I think people maybe understand they are into bands who might make something they don’t like, and surely that’s preferable to making the same thing over and over again. When you tour, you meet people who are into music and can talk critically about stuff, and doing that face to face just seems so much more conducive to a normal, moderate conversation.”

Perhaps spending a year writing music to accompany a self-guided tour of a lonely and infinite imaginary universe was a great preparation for the uncertain times ahead?

“The collapse of the music industry is only a signal for the collapse of everything else. Bands and labels have to work harder to make people happy, but for a band of our size, that was always the case. Streaming and torrenting, music as free stuff – it has its downsides, but it’s not the end of the world, just the end of major labels. We connect with more people, more of the time these days, via social media and at shows, and that’s great.”

So what has changed about that “weird, naïve band” they were ten years ago?

“Hopefully we’ve improved. It certainly feels that way to us. We’ve moved away from that whole barely-contained-chaos thing, got better at listening to each other, communicating musically. We relied on the angry, nervous energy of being young, and that can’t be sustained as you get older. Even if you could sustain it physically, you’d look dumb jumping about like teenagers. Hopefully it’s replaced with music that has a bit more depth, a bit more gravity.

“And we’ve become a bit less enamoured with our own myth. When we started out, being in a band was a way of carving out a little space for ourselves in the maelstrom of the world, and to sustain that we needed to believe in what we were doing in a way that was pretty all-encompassing. 65daysofstatic undeniably exists now. It doesn’t need us to sustain it through sheer force of will, so maybe our gang mentality has faded as we’ve got older.”

What would Joe go back in time and tell them, if he could?

“I’m not sure the gift of foresight would have helped us. The journey we’ve been on has been integral to the band we are now, so there’s nothing I would have wanted us to swerve. Maybe I’d tell us not to be quite so mortified and guilt-ridden about traveling and its impact on the environment, or not to have so many hang-ups about our music being used in advertising. Not that I don’t think those things are difficult to reconcile yourself with, but capitalism is a filthy machine, and until we (as in humans) change that, we’re all in the same boat.”

All in the same boat, sailing an infinite, uncaring universe, the future can look pretty bleak. But there’s still beauty to be found in that future, if only we remember our past.

Paul Graham Raven

65daysofstatic play The Plug on Wednesday 16 November. Tickets are available at the-plug.com.

65daysofstatic.com

HEADSUP

BUNGALOWS & BEARS

.....

“If you can’t handle me at my bungalows, you don’t deserve me at my bears,” mumbled a friend of mine once, as we staggered out of the Division Street institution. Whilst that is clearly gibberish, the enduring success of Bungalows & Bears over the past decade makes a lot more sense.

Good food, good drink and good music are housed in refreshingly unique and characterful surroundings. On 17 November, they celebrate ten years in situ at Sheffield’s Old Fire Station with an appearance by US rapper Mick Jenkins. We spoke to promotions and bookings manager, Jeremy Arblaster, ahead of the show to see how it feels to hit double figures.

Who are you most proud of having hosted on the Bungalows stage?

There’s been a lot of artists I’ve been proud of having. My first big show I ever did, with Au Revoir Simone, was really special. The show with Swedish rapper Yung Lean was a major highlight for me too. There’s been some acts who we’ve had before they blew up, which is always exciting - Wolf Alice, Bondax, TCTS. Homeshake and The Japanese House were incredible this year too.

The majority of shows at Bungalows are free entry. How much of a challenge is it to bring good acts to the venue on a regular basis without charging for tickets?

We get priced out of acts fairly quickly. There’s only so much you can pay out before a free entry show just isn’t feasible, so timing is very important. It’s about catching acts at the right moment, which is one of the most challenging aspects. But doing free-entry shows dramatically reduces the amount of sleepless nights over low ticket sales. I feel for other promoters sometimes.

Ten years is an impressive milestone for any music venue. With several high-profile venues closing down in recent years, do you feel live music is under threat in the UK?

The Internet has made public outrage the norm. We’re outraged about something new every day. With that being the case, the closure of venues becomes easier. They [the people responsible] know it’ll all blow over at some point, and they weather the storm until it does. Hopefully the closure of Fabric will change that, but I doubt it will, unfortunately. I’m not surprised that the government is failing to protect music venues. They’re not interested in their cultural merit and they will never contribute enough financially for the government to take notice.

Bungalows regularly hosts nights run by local promoters, such as Girl Gang and Mess Your Hair Up. How do you feel this

sort of grassroots music scene in Sheffield helps contribute to the city’s culture as a whole?

The venue wouldn’t be in this position if it weren’t for local promoters. Semi Detached, the folks behind MYHU, helped put the venue back on the map, especially with agents and bands. They managed to attract acts like Honeyblood, Jessy Lanza, Glass Animals, Ultimate Painting, Jaakko Eino Kalevi and TOPS, and really put the venue back in the minds of gig goers. There are so many great people in Sheffield, and it’s great to see the independent music scene going from strength to strength. I’m lucky to be able to work with them.

Can you tell us a bit about the process behind organising the tenth anniversary show and what we should expect from Mick Jenkins?

I wanted to make it something special. By charging entry, we can afford to bring someone like Mick Jenkins to Sheffield. It’s exciting to watch him perform to thousands in the US and know he’s coming to our small stage. He’s incredible, so it’s going to be a special night.

Jack Scourfield



bungalowsandbears.com | [@bungsandbears](https://twitter.com/bungsandbears)

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FILMREEL

FILM NOIR

.....

WHAT IS FILM NOIR?

There's no definitive answer to this question. But for me, the term strongly suggests a 1940s US detective or crime film concerned less with a coherent plot and more with a desperate search for 'the truth' and masculine identity, usually involving severe anxiety revolving around a so-called femme fatale. This harks back to the 1946 essay focused on **The Maltese Falcon** (John Huston, 1941), **Murder, My Sweet** (Edward Dmytryk, 1944), **Double Indemnity** (Billy Wilder, 1944) and **Laura** (Otto Preminger, 1946) by Nino Frank, who coined the term film noir. For him, the most significant attribute of the group of Hollywood films he identified as noir was their status as character studies and sociological investigations, rather than as mere whodunits.

And while the 'chiaroscuro' style often associated with German Expressionist influences predominates in film noirs, this arguably isn't crucial to the genre. The centrality of a psychological narrative is definitive: a focus on faces, words, identity rather than plot, action and closure. Hence the importance of hard-boiled dialogue to the films, and the often dishevelled nature of the male protagonist.

In his study, **In A Lonely Street: Film Noir, Genre, Masculinity** (Routledge 1991), Frank Krutnik notes that noirs have been much-praised for their "supposed challenges to or disruptions of the stylistic, narrative and generic norms of the 'classical' system of filmmaking", like critiquing post-war US society, shifting to 'psychological' representations of character and "recurring attention to excessive and obsessive sexuality". The difficulty, he argues, remains identifying why this happened at this particular historical point in these particular combinations.

The context of World War Two, along with the contemporary limitations of the Hays Code - which required film endings to punish criminality, and sex to be obscured - render film noir a historically bound phenomenon. Hence films like **Body Heat** (Lawrence Kasdan, 1981), **Blood Simple** (Joel & Ethan Coen, 1984) and **Devil In A Blue Dress** (Carl Franklin, 1995) are neo-noir precisely because they're made in and reflect very different historical contexts from classic noirs, not only in terms of the wider culture, but in respect of filmmaking possibilities.

This month, Café #9 screens classic noir **Scarlet Street**, while the Showroom screens neo-noir **Badlands**.

Samantha Holland

SCARLET STREET

Fritz Lang, USA, 1945

An appropriately pitch-dark film noir directed by the great Fritz Lang, who also directed such classics as **Metropolis** and **M**, **Scarlet Street** is perhaps one of the defining films of the genre.

Based on the novel **La Chienne** (The Bitch) by Georges de La Fouchardière, the film stars noir veteran Edward G Robinson as Christopher Cross, hands-down one of the unluckiest - and to be honest, one of the most foolish - schmucks to ever fall for a bad dame, and Joan Bennett as the dame in question, clearly enjoying herself as one of the most wickedly devious femme fatales in film noir.

She and her boyfriend, played with grinning psycho swagger by Dan Duryea, swindle Robinson's lonely, naïve cashier out of his money, then what little there is of his dignity, as he falls helplessly in love. Eventually, our nasty little lovebirds take credit for paintings Robinson creates in his spare time. It's difficult not to watch through one's fingers as the web of lies and manipulation becomes more and more tangled, until things culminate in a genuine downer of an ending.

The plot is convoluted in that great way classic film noir plots tend to be, and it's fun in a schadenfreude kind of way to see just how much worse things can get for our hapless protagonist. That said, Bennett's character does generate a little bit of sympathy, considering she's as much the victim of doomed, deluded romance as Christopher Cross. Still, for all of the film's doom and gloom, there are occasional moments of humour, some provided by the protagonist's abominable wife, played with relish by Rosalind Ivan.

Lang's expressionist sensibilities were sadly clipped by the constraints of US filmmaking convention of the period, so he doesn't get to show off bold visuals too much, outside of a couple of scenes which make inventive use of editing and sound design. But **Scarlet Street** remains a bleak, brilliant film noir.

Nathan Scatcherd



FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

I, DANIEL BLAKE

KEN LOACH, UK, 2016

FROM FRI 21 OCT | VARIOUS TIMES
SHOWROOM CINEMA | £8.50

Loach's new film is reviewed online this month by Kate MacCarthy, who considers it required viewing. Its story of the misery of individuals caught up in the contemporary benefits system in the UK is clearly a timely one. Read the review at nowthenmagazine.com.

showroomworkstation.org.uk/i-daniel-blake

COWSPIRACY

USA, 2014

THU 17 NOV | 7PM | REGATHER WORKS | FREE

Promoting Sheffield Friends of the Earth's campaign on food issues and 'flexitarianism', this remarkable documentary is screening as part of the Festival of Debate. The audience will be invited to discuss the campaign and ways of reducing the environmental impact of food production.

regather.net

SCARLET STREET

FRITZ LANG, USA, 1945

TUE 22 NOV | 7PM | CAFE #9 | FREE

A compelling classic from Fritz Lang inspired by Jean Renoir's **La Chienne** (1931) as much as by the novel they both adapt. Dark, stylish and hard-boiled, **Scarlet Street** is a superb example of film noir.

facebook.com/filmsatnumber9

BADLANDS

TERRENCE MALICK, USA, 1973

THU 24 NOV | 6PM | SHOWROOM CINEMA

Reviewed online this month by Charles MacDonald-Jones, this debut feature by Malick is a stark road movie with a murderous streak. Starring Martin Sheen and Sissy Spacek, the loneliness at the heart of this film is palpable. Read the review at nowthenmagazine.com.

showroomworkstation.org.uk/badlands



SHOWROOM
CINEMA
WHAT'S ON IN **NOVEMBER**

NEW RELEASES

FROM FRIDAY 4 NOVEMBER
THE LIGHT BETWEEN OCEANS (12A)
NOCTURNAL ANIMALS (18)
AFTER LOVE (12A)
FROM FRIDAY 11 NOVEMBER
ARRIVAL (12A)
THE INNOCENTS (15)
FROM FRIDAY 18 NOVEMBER
INDIGNATION (15)
UNITED STATES OF LOVE (18)
FROM FRIDAY 25 NOVEMBER
PATERSON (15)
FRANCOFONIA
A UNITED KINGDOM (12A)

SPECIAL SCREENINGS

FILM STUDIES: MAKIBEFO (18) WED 2 NOV
THE CURIOUS WORLD OF
HIERONYMOUS BOSCH THUR 3 NOV
BOLSHOI: THE BRIGHT STREAM SUN 6 NOV
LIGHT YEARS WITH Q&A MON 7 NOV
SHADOW WORLD TUE 8 NOV
THE BEST OF DOC/FEST:
JIM: THE JAMES FOLEY STORY (18) WED 9 NOV
GLYNDEBOURNE: SAUL SUN 13 NOV
THE DARKEST UNIVERSE (15) SUN 13 NOV
FILM STUDIES: HAMLET GOES BUSINESS WED 16 NOV
ALAN BENNETT'S DIARIES WED 16 NOV
THE LONDON KOREAN FILM FESTIVAL 18-20 NOV
PHILOSOPHY AT THE SHOWROOM: BADLANDS (15) THUR 24 NOV
FOOD AND BEER NIGHT WITH ABBEYDALE BREWERY SAT 26 NOV

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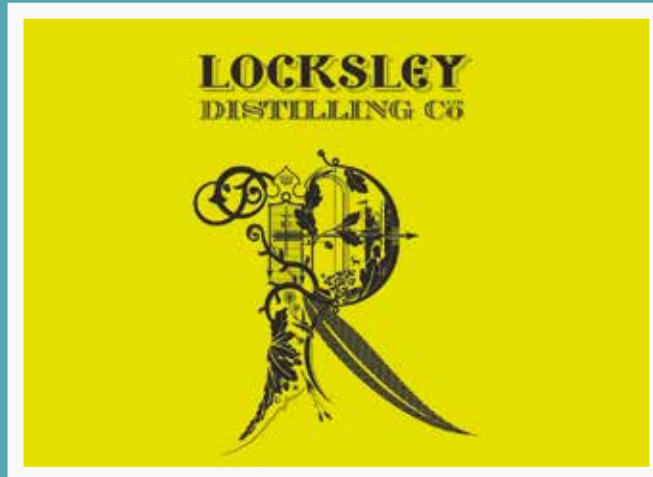
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FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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THE FIGHT FOR FAIRER FOOD

FRI 18 NOV, 7:30PM
SHARROW OLD JUNIOR SCHOOL

As mentioned in the last issue, Opus and Now Then are working to support the Our Fair City campaign in 2016/17, championing the cause for making Sheffield a fairer city.

Through the work we've done so far on the topic, including our Fairness on the 83 video project in 2014 (nowthenmagazine.com/fairnessonthe83), we've found most people agree that fairness means 'everyone starting from the same line'. Of course, opinions vary about how we get there, but most people accept we aren't there yet.

Sheffield is divided, with people in different parts of the city having very different life experiences. This is no more apparent than in food. While the average UK family spends around £80 on food each week, thousands of people in Sheffield are visiting its estimated 16 food banks. Make no mistake, the role food banks play is absolutely vital, but they are not a solution to a systemic, societal problem.

At this event on 18 November as part of Festival of Debate, we will hear from a range of people, from those directly affected by food poverty to those working towards a fairer food system in our city, followed by audience Q&A. Entry is free, with a meal provided to all.

LOCKSLEY GIN

LOCKSLEYDISTILLING.COM

Gin. What a wonderful resurgence this spirit has had of late. This scintillating spirit is now the drink of choice for many a Sheffielder. We cry out for G&T in the Old House, glug it in martinis at Trippets, and stack them neat and flavoured with tea in Silversmiths. We love a G&T in this city.

Next time you're lining up in the six person-deep queue at the bar in your favourite gin-soused venue, peel your eyes for Sheffield's very own homegrown gin. Brush past Beefeater and be gone Gordon's. May we introduce you to: Robin of Locksley (that's Sir Robin of Locksley, to you).

Brewed right on your doorstep in Portland Works - conveniently for us, right next to our office - Sir Robin will quickly become the new love in your life. Like its local namesake, it is generous (in flavour). Infused with elderflower, pink grapefruit and dandelion, this truly tantalising gin will have you begging for more.

All the best places know that it can be served neat for sipping with pink grapefruit and tonic or stirred not shaken into a fantastic dirty martini. So forget Kevin in his far-too-tight tights - this is the only Sir Robin of Locksley you'll ever need.

SNEAK FREAKS

19 NOVEMBER,
TRAFALGAR WAREHOUSE
[FACEBOOK.COM/
SNEAKFREAKSUK](https://www.facebook.com/SNEAKFREAKSUK)



Sheffield has some of the best eats, beats and treats going, a city that's passionate about shopping, eating and living independently. The brains behind Thrifty Store are launching Sneak Freaks, which aims to bring a whole new style of independent shopping to Sheffield.

On 19 November, Trafalgar Warehouse will play host to a range of the country's biggest and best sneaker retailers, from Adidas to Carhartt, Nike to Reebok. Alongside sneakers, there'll be B-boys and girls battling it out for a grand prize, judged by the old school B-boy Shane Fenton, who runs Speak To The Streets, bringing dancing to a whole new generation.

Street artists will be showing how to create art with style and there'll some banging food stalls to give you the kick you need to party till dawn at the after party with Cheese on Bread, Lady Sanity and BBC Introducing's DJ Skit, aka Jack Parker. Tickets for the whole event are only £5, which hardly seems a lot to gain access to all the amazing things going on.

NEPTUNE FISH & CHIPS

989 ECCLESALL ROAD,
S11 8TN



Everyone has a standard Chippy order. Some douse their haddock and chips in vinegar and mushy peas in their varying degrees of luminous green. Some smother it in curry sauce. Some shun the fish entirely and go for the battered sausage option.

But whatever your penchant, you know how you like it. Now imagine if you couldn't eat such wonders as fish and chips due to the rather large amount of gluten involved. This is where Neptune comes in.

With a specially designed gluten-free menu, this is the place to go for those of you who simply can't stomach wheat. They offer all the staples - cod, haddock, chicken nuggets and burgers - with none of the flour.

Based on the hub of good eateries that is Ecclesall Road, Neptune is perfect for students and grown-ups alike.

CUPOLA GALLERY

178-178A
MIDDLEWOOD RD, S6 1TD
CUPOLAGALLERY.COM



It's a dark and dreary Saturday morning, too cold for a walk, but you feel like being a bit of a culture vulture. Where should you head? Cupola Gallery is the perfect place to shake off those early morning Saturday blues, especially as that's the day of the week they give out free cake. Yes. You read that right.

Cupola also happens to be one of Sheffield's best established and beloved art galleries. They showcase around ten different features a year, hosting four wonderful exhibition spaces and even a sculpture garden out the back for when the sun does decide to shine.

Cupola shows art in all kinds of mediums, from handmade cards to prize-winning artists, so both the novice and the connoisseur will be impressed. The rest of this year is looking exciting, with their popular Christmas show coming up and their Under The Bed sale. With prices ranging from £1 to £350, there's something for everyone, so head down and crack on with getting Christmas presents sorted.

FOUR CORNERS

150 ABBEYDALE RD, S7 1FH
[FACEBOOK.COM/
FOURCORNERSSHEFFIELD](https://www.facebook.com/FOURCORNERSSHEFFIELD)



From the Great Wall of China to the Inca trails of Peru, from Norwegian fjords to the Great Barrier Reef, the boys down at Four Corners Canteen have combined inspirations from across the world to make a comfy cafe in Sheffield.

Based in the cultural hub of Abbeydale Road, Four Corners offers a range of diverse dishes. Their breakfasts could cure any lingering hangover (we're yet to have a bad day that can't be remedied by a great hash brown). Their pancakes can be teamed with pretty much anything you could want, from smashed avocado, bacon and maple syrup to banana and nutella.

Lunchtime treats look like Middle Eastern, spiced laden Menemen. For those feeling more adventurous, and for the spice fiends amongst us, the Kimchi on the Dakkoichi will give you a run for your money. They have also started to offer the space out for hire and will be running their first supper club on 12 November. Head to their Facebook page for all the details.

DISCOUNTS

WHAT'S NEW @NTDISCOUNTS

AVAILABLE FOR FREE FOR IOS AND ANDROID DEVICES, THE NOW THEN DISCOUNTS APP CHAMPIONS LOCAL BUSINESSES OVER CORPORATE CHAINS BY OFFERING DISCOUNTS, OFFERS AND PROMOTIONS, ENCOURAGING PEOPLE TO MAKE INDEPENDENT AND LOCAL SHOPPING AN EVERYDAY CHOICE.

TYPE 'NOW THEN DISCOUNTS' INTO YOUR APP STORE, DOWNLOAD THE APP, BROWSE THE TRADERS AND DISCOUNTS, THEN FLASH THE APP AT THE POINT OF SALE TO REDEEM. SIMPLE AS THAT. STAY TUNED TO THIS PAGE FOR MONTHLY UPDATES.



NEW OFFERS ON THE APP

COFFEEAPPLE CAFE

- Free tea or coffee when you buy any main meal.

FOUR CORNERS CANTEEN

- Coffee and brownie for £3.25.
- Big Sur Breakfast with tea or coffee for £6, Monday to Friday.
- Any meal, including burgers, with a premium soft drink for £6, Monday to Friday.
- Free hot drinks with any main meal for groups of four people or more, Tuesday to Friday.

GYPSY ROSE HAIR SALON

- Reconditioning treatment, cut and style for £35.

FEAR X LOATHING

- 15% off all food items, all day Tuesday to Thursday.
- 2-4-1 cocktails.

MEADOWHEAD FLOWERS

- 10% off all cacti.
- 50p off all succulents in shells.
- £2 off bouquets over £15.

MUGEN TEA HOUSE

- Buy any hot drink and receive a half price piece of cake, brownie or traybake.
- After 2pm, buy a pot of any loose leaf tea for £1.50.

PORTLAND HOUSE

- Coffee and cake for £4.95.
- £3 off a bottle of house wine between 5pm and 7pm.

SPINNING DISCS SHEFFIELD

- Free fresh filter coffee on Saturdays.

THE GRAVY TRAIN POUTINE

- £50 off when you book a private event.

SOUTH YORKSHIRE FILMMAKERS NETWORK

- £5 off membership.

MUSIC IN THE ROUND

- £5 tickets for first-timers and under 35s.

J HARVEY & CO OPTICIANS

- 10% off glasses for students, NHS employees and first-time customers.

MOOR COBBLER SHOPPE

- 10% off all services for new and existing students.
- 10% off when you spend £10 or more.

THOUGHTS? WE'RE ALL EARS...
NOWTHENMAGAZINE.COM/DISCOUNTS | @NTDISCOUNTS #FLASHTHEAPPSHEFF

NOW THEN.
DISCOUNTS.

GOOD NEIGHBOURS

YOUR PERFECT DAY?



SPINNING DISCS SHEFFIELD

Spinning Discs Sheffield is an independent record store selling new, reissue and select second hand vinyl in a friendly community environment. We cater across the very wide board of musical tastes from Indie to Classical and Hip Hop to Metal. We believe that the age of the physical format is here to stay. So let's get physical.

Check out what's happening: spinningdiscssheffield.co.uk
@Spinning_Discs // [facebook.com/spinningdiscssheffield](https://www.facebook.com/spinningdiscssheffield)



THE TRAVELLERS TROVE

A shipwreck themed shop involving a collaboration of various makers ranging from wood work to silversmithing. Pottery and stained glass are made on site and we will be offering throwing workshops in the new year. We aim to boost the production and sales of locally produced, handmade items that will further develop the already thriving community of Meersbrook.

Check out what's happening: thetravellerstroke.co.uk
[facebook.com/thetravellerstrovesheffield](https://www.facebook.com/thetravellerstrovesheffield) // @thetravellerstroke
@TroveTravellers // 07792456936



WAH WAH'S

Small café offering home-cooked Mexican foddia to eat-in or take-away. Daily specials, veggie, vegan and gluten free options a plenty and Mexican breakfasts served till late Friday to Sunday. No table reservations just come down and grab a seat or give us a ring in advance for a collection. Outside catering jobs undertaken.

Check out what's happening: [facebook.com/wahwahssheffield](https://www.facebook.com/wahwahssheffield)
Tel: 0114 2586665



THE TRAMSHED

A friendly bar offering a selection of bottled and canned beers and lagers from around the world, lovely wines and a small but great range of spirits. The Gallery upstairs has exhibitions of all kinds from local people changing on a 6 weekly basis. Pincho snacks available from 5ish.

Check out what's happening: [facebook.com/The-Tramshed](https://www.facebook.com/The-Tramshed)
Tel: 0114 258 4177

MEERSBROOK

FIND US BETWEEN 47 - 55 CHESTERFIELD ROAD S8 ORL

THERE'S LOADS TO DO IN MEERSBROOK SO WHY NOT COME AND SEE FOR YOURSELF?

#S8ISGREAT

HOOTON TENNIS CLUB

1 NOV :: £9.00

TIBET

2 NOV :: THIS IS AN 18+ SHOW AT BUNGALOWS & BEARS

THE LEADMILL COMEDY CLUB PRESENTS

SHAZIA MIRZA

3 NOV :: £14.00

SLOW CLUB

3/4/5 NOV :: SOLD OUT

BBC RADIO SHEFFIELD PRESENTS

BACK TO THE 80'S NIGHT

4 NOV :: £10.00 :: AT LEAST £5 PER TICKET GOES TO CHILDREN IN NEED

AFRO CELT SOUND SYSTEM

5 NOV :: £22.50

THE LEADMILL COMEDY CLUB PRESENTS

WIFI WARS

9 NOV :: £15.00

CRYSTAL CASTLES

10 NOV :: £16.50

TEENAGE FANCLUB

17 NOV :: £17.50

REVEREND & THE MAKERS (ACOUSTIC)

18 NOV :: SOLD OUT

WALKING ON CARS

19 NOV :: £13.50

INCOGNITO

20 NOV :: £23.00

THE HEAVY

21 NOV :: £15.00

BEANS ON TOAST

24 NOV :: £12.00

LAURA MVULA

25 NOV :: £19.50

THE SSS

26 NOV :: £7.00 :: THIS IS A 14+ SHOW AT THE CITY HALL

BOSTON MANOR

28 NOV :: £7.00

EMMY THE GREAT

3 DEC :: £14.00

THE LEADMILL CINEMATIC PRESENTS

HOME ALONE 2

5 DEC :: £6.00

DR JOHN COOPER CLARKE & HUGH CORNWELL

8 DEC :: £21.50

SECRET AFFAIR

10 DEC :: £20.00

LISSIE

12 DEC :: £20.00

THE LEADMILL CINEMATIC PRESENTS

LOVE ACTUALLY

13 DEC :: £6.00

THE WIRED

16 DEC :: £5.00

HIGH HAZELS

17 DEC :: £6.00

THE HUNNA

14 JAN :: £13.00

AN EVENING WITH NIGEL MARVEN

21 JAN :: FROM £15.00

AN EVENING WITH FRANK BRUNO

27 JAN :: FROM £28.50

DECLAN MCKENNA

30 JAN :: £8.50

KATE NASH

9 FEB :: £14.00

LITTLE COMETS

18 FEB :: £14.00

2- TONE TRIBUTE TOUR

25 FEB :: £19.50

OUTLINES FESTIVAL

3-4 MAR :: EARLY BIRD TICKETS £10.00

THE PIGEON DETECTIVES

7 MAR :: £15.00

LUCY SPRAGGAN

8 MAR :: £14.50

THE TOTAL STONE ROSES

16 APRIL :: £10.00

#LEADMILL



/LEADMILL



@LEADMILL



THELEADMILL



WWW.LEADMILL.CO.UK



LOST !

Our xenomorph is only 6 months old, black and silver and answers to the name of Tigger.

He wears a green collar with a bell.

Please check your shed or greenhouse where he may be injured or frightened.

REWARD

telephone 2308604



Words: Mike Somerset Ward

Picture: Varrod Goblink

OPUS INDEPENDENTS PRESENTS

FESTIVAL OF DEBATE

SEPTEMBER - NOVEMBER
AUTUMN SEASON

"NEVER DOUBT THAT A SMALL GROUP OF THOUGHTFUL,
COMMITTED CITIZENS CAN CHANGE THE WORLD.
INDEED, IT IS THE ONLY THING THAT EVER HAS."

MARGARET MEAD

FESTIVALOFDEBATE.COM | @FESTOFDEBATE | #FofD

NIGHTS OUT & EVENTS

FESTIVAL OF DEBATE
ALGOMECH FESTIVAL
THE SHOWROOM, S1
THE LEADMILL, S1
CORPORATION, S1
CHURCH OF JIM, S1
SNEAKY FREAKS, S3
TALKING GIGS, S3
YELLOW ARCH, S3
HARLEY LIVE, S10
ELSECAR RAILWAY, S74

RESTAURANTS & TAKEAWAYS

HOPE & ANCHOR, S1
FOUR CORNERS CAFE, S7

HEALTH & LIFESTYLE

BANNERDALE OSTEOPATHS, S7

NOW THEN WOULD NOT BE POSSIBLE WITHOUT THE SUPPORT OF OUR TRADERS

SUPPORT PASSION, CHARACTER & UNIQUENESS

STUDIOS, GALLERIES & WORK SPACES

DINA, S1
C.A.D.S, S3
ROCO, S10

PUBS, BARS & BREWERIES

SENTINEL BREWERY, S1
THE RED DEER, S1
THE RUTLAND ARMS, S1
THE WICK AT BOTH ENDS, S1
THE DEVONSHIRE CAT, S1
THE BEER ENGINE, S2
SHAKESPEARES, S3
ABBEYDALE BREWERY, S7
THE RISING SUN, S10
THE PUNCHBOWL, S10

SHOPPING

ALL GOOD STUFF, S1
LA BIBLIOTEKA, S1
NATURAL BED COMPANY, S1
CUPOLA GALLERY, S6
SPINNING DISCS, S8
AUTOHAUS DOLBY, S9
THE BESSEMER II, S11
THE BAKERY, S11

FOOD & DRINK

LOCKSLEY GIN, S2
REGATHER COOPERATIVE, S2
MAKE NO BONES, S8
BEANIES WHOLEFOODS, S10
BROCCO ON THE PARK, S11
RONEYS, S11

NOW THEN.

PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS. THANKS FOR READING.